



Faculty & Friends

Marcus Thompson, viola
Martin Riseley, violin
Tanya Prochazka, cello
Patricia Tao, piano

Friday, February 18, 2005 at 8:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC



UNIVERSITY OF
ALBERTA

Program

Sonata for Viola da gamba and Cembalo
in G Major, BWV 1027 (1720)

Johann Sebastian Bach
(1685-1750)

Adagio

Allegro ma non tanto

Andante

Allegro moderato

Suite for Viola and Piano (1919)

Ernest Bloch
(1880-1959)

Lento-Allegro-Moderato

Allegro ironico

Lento

Molto vivo

Intermission

Quartet no. 1 in C Minor, Op. 15

Gabriel Fauré
(1845-1924)

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto



CBC Radio is pleased to share tonight's performance with the rest of Alberta through a broadcast on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9FM in Edmonton.

Program Notes

by Allison Fairbairn

Johann Sebastian Bach

b. Eisenach, 21 March 1685

d. Leipzig; 28 July 1750

Sonata I in G major for Viola da gamba and cembalo BWV 1027

I. Adagio

II. Allegro ma non tanto

III. Andante

IV. Allegro moderato

Bach's G major gamba sonata is based on a much earlier version for two flutes and basso continuo that originated around 1720 in Cöthen, which in turn may have been arranged from an even earlier version. This sonata may have been composed for Christian Ferdinand Abel, court gambist in Cöthen, but this has not been proved. Although it was originally a separately composed piece, this sonata is often now grouped with Sonata II in D major (BWV 1028) and Sonata III in G minor (BWV 1029), both written for da gamba and cembalo as well. Each of these sonatas is consistently written in three obligato voices, and all three works were originally intended for other combinations of instruments.

Bach takes basic formal cues from the Italian trio sonata, or sonata da chiesa a tre (a three part church sonata for two violins and continuo), made prominent by Archangelo Corelli. The trio sonata generally consisted of four movements, alternating slow-fast-slow-fast, with the slower movements behaving as introductions to the livelier fast movements. Bach questions the typical relationship between the *Adagio* and *Allegro* in this work and in the second sonata for gamba, BWV 1028; although the *Adagio* is constructed over the expected walking bass and concludes with a cadence on the dominant, it does not function purely as an introduction to the *Allegro*. Bach draws out the *Adagio* by generating a larger formal layout from a contrapuntal subject, adding a development and thematic returns. Only in the last appearance of the theme does the *Adagio* prepare a connection for the *Allegro*. The *Allegro* in turn functions as a resolution of the dense material of the *Adagio*, and as such, Bach has turned the typical relationship between the movements on its head!

The *Andante* poses yet another contradiction. Outwardly, it functions as a transitional introduction to the following *Allegro*, with its brevity, lack of an apparent melodic subject, and the almost mechanical character of its motivic development. However, the 'voice exchange' introduced in m.3 treats the seemingly static web of harmonic figures in the manner of a melodic figure: while there is no specific melody, the material is nonetheless developed as if it were.

Ernest Bloch

b. Geneva, 24 July 1880

d. Portland, OR, 15 July 1959

Suite for Viola and Piano (or Orchestra), 1919

I. Lento-Allegro-Moderato

II. Allegro Ironico

III. Lento

IV. Molto Vivo

Ernest Bloch's *Suite for Viola and Piano* won the \$1,000 prize offered by Mrs ES Coolidge in 1919 for a new composition in chamber music. Inspired by the Far East, specifically Java, Sumatra and Borneo, Bloch originally intended to give each movement a more explicit and picturesque title, but chose to leave each piece to the imagination of the listener.

The first movement is intended to give an impression of "a very wild and primitive Nature." The *Lento* begins with a savage cry, followed by an immediate silence. A theme is presented in an embryonic form that will be developed throughout the first movement and consequent movements. The *Allegro* of the first movement presents a joyful, exotic motive, featuring a climax followed by a decrescendo, concluding with a silent, slumbering mood. The entire movement ends, as it began, with the meditation of the viola.

The second movement is a mixture of moods and characters, ranging from the grotesque and fantastic, to the sardonic and mysterious. The musical form follows closely this expression of alternating moods. Somewhat a rondo-form, the first group of motives (*Allegro*) is made up of short fragments which are followed by a section based on a much different motive (*Grave*).

The *Lento* explores the mystery of tropical nights. A dreamy melody in the solo viola above dark chords opens the movement, which is followed by a second and third motive. From a distance can be heard reminiscences of motives from the first movement.

Bloch noted "the last movement is probably the most cheerful thing I ever wrote." The middle part of the A-B-A form is more lyrical than the other parts, treating motives from the other movements in a broader and more passionate mood. The first motives are built on a pentatonic scale, and the solo viola recalls the meditation motive from the first movement. A short and cheerful *allegro vivace* concludes the work.

Gabriel Fauré

b. Pamiers, Ariège, 12 May 1845

d. Paris, 4 Nov 1924

Piano Quartet No. 1 in C minor, Op 15

I. Allegro molto moderato

II. Scherzo

III. Adagio

IV. Allegro molto

In an interview a couple of years before he died, Gabriel Fauré recalled how he came to write chamber music:

Before 1870 I would never have dreamed of composing a sonata or a quartet. At the time such works had no chance of getting heard. What gave me the incentive was the Société Nationale de Musique founded in 1871 by Saint-Saëns with the primary goal of presenting works by young composers.

The Société Nationale de Musique was one of several organizations, established during the period between the end of the Franco-Prussian War in 1871 and the outbreak of the First World War in 1914, that espoused new music. These societies met at private soirées where the leading musicians as well as painters, sculptors, actors, and writers in Paris gathered to hear first performances and to engage in serious discussions of contentious issues like nationalism in music. Among the wealthy patrons who hosted these meetings, two were of special importance to Fauré: the famed contralto Pauline Viardot and the wealthy businessman Camille Clerc. It was in the Viardot residence where Fauré met the hostess' daughter, Marianne, who would later become his ex-fiancée after a five-year romance. Some believe that the painful experience of their broken engagement is expressed in the slow movement of the *Piano Quartet, op. 15*.

Dedicated to A. Hubert Léonard (the Belgian violinist with whom he consulted during the writing of the Violin Sonata), the Piano Quartet was completed in the summer of 1879 and first performed at the Société on February 14, 1880, with Fauré playing the piano part. The *Piano Quartet, op. 15*, is conventional in structure: a first movement in sonata-allegro form, followed by a three-part scherzo, a slow movement, and an allegro finale. The Fauréan innovations reside in the fluid modulations to remote keys; the modal character of his melodies; his favorite motif of a rising octave (heard in the slow movement); and the exuberant and athletic "French" scherzo which pianist Emanuel Ax describes as "uncannily reminiscent of an elegant *boulevardier* sauntering along the streets of Paris. If there is such a thing as nineteenth-century 'cool' this is its musical equivalent."

Marcus Thompson, violist, has appeared as soloist, recitalist, and in chamber music series throughout the Americas, Europe, and the Far East. He has been a soloist with the orchestras of Atlanta, Chicago, Cleveland, Saint Louis; The National Symphony, the Boston Pops and the Czech National Symphony in Prague. He performed the West Coast Premiere of the Harbison Viola Concerto with the Los Angeles Chamber Orchestra; the Chicago Premiere with the Chicago Sinfonietta, and recently gave the Boston Premiere with the New England Conservatory Honors Orchestra. In recent seasons he has received critical acclaim for performances of the Penderecki Viola Concerto with the MIT Symphony Orchestra in Boston, and London, U.K. He has been a guest of the Audubon, Borromeo, Cleveland, Emerson, Orion, Shanghai, and Vermeer String Quartets; and a frequent participant at chamber music festivals in Anchorage, Seattle, Sitka, Los Angeles, Amsterdam, Dubrovnik and Okinawa.

Born and raised in The Bronx, NYC, Mr. Thompson earned the doctorate degree at The Juilliard School. He currently lives in Boston where, as Robert R. Taylor Professor of Music, he heads programs in chamber music and performance studies at the Massachusetts Institute of Technology. He is a member of the viola faculty at New England Conservatory of Music and violist of the Boston Chamber Music Society.

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artists' Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI label, and her solo CD for Arktos was released in 2003.

Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously she taught at Western Washington University and the University of Virginia.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious \$30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Tanya Prochazka is professor of cello and chamber music and conductor of the Academy Strings and the University Symphony Orchestra at the University of Alberta. Originally from Australia, Tanya studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Ms. Prochazka is an international soloist, recitalist and chamber musician. In her past musical lives she was the cellist of Ensemble I in Vienna, Austria and principal cellist of the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia in Britain. Tanya also taught at the Royal Academy of Music and Guildhall School in London, England, the Victorian College of the Arts and the Australian National Academy of Music in Melbourne, Australia. Tanya gives regular cello and chamber music masterclasses and orchestra clinics. She has an impressive discography featuring French, American, English and Czech music. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Despres has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, "La Rosa Enflorece", with the Kingston Symphony Orchestra, in Kingston, Ontario, and in October performed the world premier of Malcolm Forsyth's Double Concerto for viola and cello with Rivka Golani and the Edmonton Symphony Orchestra. Her most recent solo performances have been of all of Bach's Cello Suites.

Upcoming Events

February

27 Sunday, 4:00 pm
Jablonski Endowment Benefit Concert
with Visiting Artist
Stéphane Lemelin, piano
Admission: \$20/adult/senior,
\$10/student
For more information, call 483-8588

28 Monday, 12:00 noon
Noon-Hour Organ Recital
"Pedal Fest"
Including works for pedals alone by
Bedard and Persichetti

March

6 Sunday, 3:00 pm
Master of Music Recital
Kevin Dill, Organ
Free admission

6 Sunday, 8:00 pm
Musica Eterna
Maestro Guido Lopez Gavilan, Composer and Conductor
Distinguished Visiting Professor
with the **University of Alberta Academy Strings**
Admission: \$10/student/senior, \$15/adult

7 Monday, 8:00 pm
The University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
Admission: \$10/student/senior, \$15/adult

9 Wednesday, 4:00 pm
Saxophone Masterclass
with Visiting Artist **Joseph Murphy**
Free admission

9 Wednesday, 8:00 pm
Visiting Artists Recital
Joseph Murphy, saxophone
Matt Slotkin, guitar
Villa-Lobos Bachianas brasileiras No. 5
Ibert Entr'acte
Takemitsu Toward the Sea
Towner The Juggler's Etude
Beaser Mountain Songs
Ravel Piece en forme de Habenera
Piazzolla L'Histoire du Tango
Admission: \$15/student/senior, \$20/adult

11 Friday, 6:00 pm
The University of Alberta Concert Choir Annual Dinner, Concert and Silent Auction
John Brough, Conductor
Chateau Lacombe Crowne Plaza
For ticket information call 492-4478

11 Friday, 8:00 pm
Kilburn Memorial Concert
with Visiting Artists
Octagon 2004
Co-sponsored by the
Edmonton Chamber Music Society
Admission: \$15/student/senior, \$20/adult

12 Saturday, 10:00 am-12:00 pm
Clarinet Masterclass
with Visiting Artist **James Campbell**
Studio 27, Fine Arts Building

Please donate to Campus Food Bank



Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).